

THE MIDWINTER FAIR.

HOW SUNDAY IS SPENT AT THE EXPOSITION.

A Pen Sketch of the Exhibits—Utah Is Very Creditable and Does Her Justice—Other Things of Interest.

Sunday is the day of days at the Midwinter fair. At least that is the day when the heart of the manager is made glad by extra footfalls, the price of admission, and when the languishing hopes of the concessionaires are revived by a shower of interest in the best things for the money to be found on the ground. The proprietors of cafes and lunch stands smile benignly except when a well filled basket suggestive of sandwiches and claret is carried past. On the seventh day the receipts are greater than on the other six and of course there is a corresponding anticipation of the day of rest—and money making. All colors and classes are represented among the not too great throng of sightseers. The Castilian who dreams of the departed glory of his race and house is there, elbowing his way through the throng. The Indian comes to see the travesty on poor "Lo" who, unconscious of the fatal dividing line between paint and the truth of the Caucasian ancestry, invites an inspection of "our" village. The chocolate colored dandy is there also in all the bravery of his gala day attire. But there are those who are familiar as those of the San Francisco swain and his sweetheart. They are unmistakable. All the symptoms of their malady are noticeable, from the huge bouquet and languishing expression she wears to his evident desire to spend all his hoarded wealth. While The Herald readers are taking their Sunday diets this motley collection is viewing the fair today.

On entering the grounds of the plaza attracts all eyes. This is a pretty spot of a couple of acres intersected by walks and drives. Rising out of the mass of palms that ornament the plaza is the electric tower, which to the anxious climber affords an excellent view of the fair grounds and the city. At night it is transformed into a wonder of light and beauty.

The visitor goes first to the building of manufactures and liberal arts. Here he finds three or four booths containing specimens of the wares of East Indian merchants and he is attracted to an exhibition of their accomplishments as craftsmen. He lingers with a good deal of interest over the screens and tables of teak wood, the Benares carvings of hammered brass, copper and silver, the curious designs carved in sandal wood, the elegant cutlery, shawls and the rugs of true Oriental pattern and richness.

The Turkish booths, though not so handsome, are also attractive with their silks and rare perfumes. There is a small Egyptian exhibit where some curious articles suggestive of the storied Nile are to be seen. The Irish booth was decorated with the color emblematic of the mother land and displayed the shamrock in a conspicuous place. The chief article on exhibition here and one which awakened many expressions of feminine delight and covetousness, was the collection of hand made embroideries and lace. London silversmiths make a fine showing in their line. The Russian booth is not yet fitted up, but the rich furs partially unpacked is merely a hint of what it will contain. San Francisco fairs have exhibits in this building, chief among them being jewelry and souvenirs.

Next among the buildings grouped about the plaza is that of mechanical arts. This is the largest and, to many, the most worthy a visit. California is on exhibition here specimens of her manufactures, from the greatest to the least, and covers half of the lower floor with evidence of her mineral wealth. An obelisk dazzles the beholder until he learns that it is not solid, simply covered with gold leaf. On the pedestal is the inscription, "This obelisk represents the total gold production of Sierra county, californica contents 333 feet weight 496,000 pounds, value \$180,000,000." Nevada county's mineral wealth is represented by a large sphere. The Utah exhibit occupies a space of perhaps 45x15 feet on the second floor of the mechanical arts building. It is divided into two departments. The first is the agricultural department where is shown sugar made at the Lehi factory and pictures of that factory, several interior views giving the machinery and processes. The attention of the sightseers is also called to the following statement: "The Utah sugar factory at Lehi is the only one built entirely from American made machinery and using beets raised at together by irrigation. The capacity is 350 tons of beets every twenty-four hours. Utah produced last season over 4,000,000 pounds of granulated sugar. The estimated product for next season from 3,500 acres of irrigated beets is 7,000,000 pounds of granulated sugar." There is grain from some of the counties and cotton from the southern part of the territory, a case of Idaho water and some fine specimens of asphaltum. An immense flag of dyed lambkins is draped above the exhibit and a shield of the same hangs above the entrance. Another symbol of the wool industry is a patriarch of the meekest race of animals, wearing a wool, and having above his horns the talismanic name "Charles Crane." This is mysterious to the uninitiated, who are undecided as to whether the name of the breed of sheep or of the patriarch aforesaid. In the same department are two significant paintings, one of the style of irrigation used 1600 B. C. in this territory and the other a noble red man turning a tiny stream from the river by means of a forked stick. The other shows the pioneers plowing furrows in City Creek canyon and are entitled "Irrigation in 1847." The department of manufactures is a source of pride to Utahians and of surprise to each visitor as a system of woolen goods, the resources of the territory. The Provo woolen mills have the finest exhibit of woolen manufactures at the fair. The cloth and blankets are of the finest, firmest texture and coloring the best. The cotton manufactures include all varieties of cotton cloth woven here and the silk exhibit is very pretty and attractive. It comprises the reeled silk, spool silk, cocoons, plain and figured silk and some exquisite portieres. The silk portieres contributed by the ladies of Utah to the permanent exhibit at the women's building to be erected in Chicago are much admired. They are of cream satin sheeter embroidered with sequins and the natural colors. A gold border gives an effect of oriental richness to this exquisite piece of art needlework. The model of the temple in soap is an object of much interest and comment. The pressed brick by the Salt Lake and Ogden firms is found in this department, and a large case is given up to the exhibition of Utah leather manufactures.

The mining department is the most neatly arranged and most artistic mineral exhibit on the grounds. Every mineral product of the territory is represented. Silver Reef, Camp Floyd, Deep Creek, Mono, Castle Gate, Park City, Ophir, Alta, Frisco, Big Cottonwood, Bunkie and Englehorn are the names on large steel shields which serve as ornaments for the inner walls of the room. There is a full list of the ores found in Utah beneath the high sounding introduction, "Utah has for the people now on earth and for the generations of men yet unborn mines of silver, gold, etc." The ores displayed at "The World's Fair" with those collections which took prizes conspicuously labeled, filled all available space in the small room. Utah has reason to be proud of her exhibit.

The next building in the circle about the plaza is the administration building where, rumor has it, H. D. Young sits all day musing on how far he is from the Midwinter fair to the halls of Congress, while the cold, unfeeling public says it is so far he cannot travel that distance in a lifetime.

Next in the rounds is the agricultural and horticultural building, where California's wealth of fruit and grain is fittingly typified. The counties are well represented, Monterey especially doing herself proud. Specimens of everything in the vegetable kingdom known to California are here shown. The art building is the last in this circle and has some fine work by European and local artists. Portraits and busts of Californians prominent in past and current history are there in great numbers, the director-general of the "greatest show on earth" being represented in various poses. Arizona has a small section of the building of mechanical arts, and her showing of agricultural and mineral resources is fair. Nevada has a neat building and a highly creditable exhibit. Montana holds down a corner of the agricultural and horticultural building with a small mining exhibit.

The Chinese building contains many wonders of barbaric art. The Hawaiian village, with its thatched houses, its native muscled and enchanting (?) hula hula dances, is unique, and the Midway Plaisance rewards devotees of Turkish and Arabian intrigues with a small outlay of time and money. The Vienna and Chinese theatres attract the curious. There is a "mystic maze" where people are warranted to get lost, and a "scenic railway" that gives people the chance to indulge in the luxury of being dizzy. The Fifth wheel, a Ferris wheel in miniature, performs its evolutions when there is sufficient inducement in the way of money.

A distinctive feature of the fair is the "40 rods" race. The sight of this reproduction of the old time settlement among the Sierras fires the old timers as does the play "Shenandoah," a veteran of the late war. On a board above the door of the first cabin is painted in rude letters these words: "Like Jason's Argonauts they went, Each sinew strained, each hardy muscle bent. With courage, youth and vigor, who could fail?"

The long low building with the sign "Keno" here tonight" and from within the turn of a fiddle with two strings the first settlers pronounce true to life. The boarding house of one room with ten bunks about the walls and a rusty stove in the middle also awakens recollections. The cabins once occupied by John W. Mackay and George C. Perkins are to be seen and the weather-beaten boards are looked upon with considerable reverence by the sons and daughters of California. "Droffino," "Gilt in quick," "No back talk" and the starting legends on a door of one of the rival play houses, and we are notified that we can see a genuine can can within. There is a store where flour and hams are sold at fabulous prices. The stage coach makes frequent trips to and from the camp, the driver loudly announcing that this goes direct to Gold Gulch. The old vehicle upset a load of gold. The old vehicle upset a load of gold. The old vehicle upset a load of gold.

QUEER ELECTRIC TOYS.

An Electric Jumping Jack—The Key—The Automatic Switch.

BY FROE, T. O'CONNOR SLOANE. (Third Paper.)

If a current of electricity is passed through a coil of insulated wire, any piece of iron will be attracted toward the center of the coil.

A coil of cotton-covered wire, such as described in the preceding article, if the ends of the wire are connected to the terminals or wires of a battery, will lift and sustain a piece of iron with considerable force. The coil must be held with its opening vertical. It will then, if the battery is strong enough, hold up a large nail or other bar of iron, in a way quite surprising to one not familiar with the experiment. The coil and bar of iron are shown in Fig. 1. As the thumb is pushed into the coil, the two are often called the "coil and plunger."

AN ELECTRIC JUMPING JACK. The coil and plunger can be utilized for various toys, such as the electric jumping jack. The jumping jack must be made like any other of his family. As shown in Fig. 2 he has a nut back on which his electric mechanism is mounted. This body may be made hollow, and the apparatus concealed within.

The electric mechanism consists of a coil and plunger. To the latter are connected the inner ends of the jumping jack's arms and legs. When a current is passed through the coil the plunger is drawn down into the coil, and the legs and arms fly up. On opening or breaking the current the plunger rises and the legs return to their former position. The diagram (Fig. 2) is self-explanatory. The body of the jumping jack is shown with a coil, C, attached to it. A sectional view of the coil is given, as if cut in halves and the front half removed. This coil may be made with No. 20 to 24 cotton-covered wire. The wire may be wound on a thin paper tube, and then dipped in glue and dried thoroughly, so as to form a solid mass. The plunger may be a single iron rod, or made up of a bundle of short strands, pieces of iron wire wound with thread and dipped in glue and dried.

The arms and legs of the jack work on pivots, d, d, d, d. Pins b, b, b, b, project from their inner ends. A pair of horizontal pins extend from the front of the coil and the plunger, and rest on the pins b, b. A sort of tongue, or strip of wood jointed at c, have their ends pivoted on the pins b, b. These pins may take part of the weight of the plunger. The whole may be so proportioned that the plunger will have its weight just sustained by the arms and legs.

On connecting the wires of the coil to the battery, the plunger will be drawn down, and the jumping jack will throw up its arms and legs. On detaching the wires and so breaking the current, the plunger will be lifted, and the arms and legs will drop. The operation is simply effected by touching and pulling apart two ends of the circuit wire.

On the same principle, with the same apparatus, other toys may be constructed. A horse may be made to nod his head, or a pair of boxes to raise their arms. There is a wide field for a boy's ingenuity.

THE KEY AND ITS USE.

To effect rapid connections and disconnections, a "key" is convenient. A simple one is shown in Fig. 3. Take a strip of brass or even tin, a couple of inches long, and saw one end to a piece of board. The brass strip must be bent so the free end will be about a quarter of an inch above the board. The board is fastened to the battery, and the key is held by a thumb screw. A switch may be used as a telegraph key.

AN AUTOMATIC SWITCH.

In case you wish to have the plunger work up and down in the coil without your assistance, an automatic switch may be used. The apparatus is shown in Fig. 4.

The battery is indicated at B in reality it would be much larger. A strip of brass or copper, c, is pivoted at d to an upright board or other support. This is termed a switch. One wire from the battery leads to the switch point. The other end of the switch in the position shown, presses against a stud, b. A brass headed furniture nail driven into the board answers for the stud. The coil is connected to the battery, and the current will pass. On releasing the switch it will rise and the current will cease. A small wooden knob may be attached to the free end of the brass strip in a handle. Such a switch may be used as a telegraph key.

Fig. 3. Fig. 4.

ture nail driven into the board answers for the stud. The coil is connected to the battery, and the current will pass. On releasing the switch it will rise and the current will cease. A small wooden knob may be attached to the free end of the brass strip in a handle. Such a switch may be used as a telegraph key.

The method of action is this. The wire c, at the plunger is lifted, forcing the switch up on the stud b. This upward motion, in the apparatus shown in Fig. 4, is produced by a spiral wire spring. In the jumping jack the weight of the arms and legs is used for raising the switch. When the switch is lifted till it rests against the stud b, it completes the electric circuit by passing the battery and coil wire. Then the action of the electric current draws the plunger down into the coil. The weight of the pins a, a, in the plunger down against the pin c in the switch, and pushes the switch down below the brass strip in a handle. The electric action is then repeated. So the plunger alternately rises and falls with the current.

Stops must be placed to prevent the plunger from moving too far in either direction. For this purpose, brass nails or wooden pins may be inserted in the board to which the switch is pivoted. These should project so as to prevent the pins of the plunger a, a, in their upward and downward motion.

Using the mechanism just described, we may next proceed to build an electric engine.

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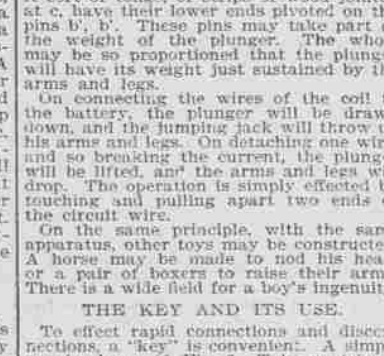
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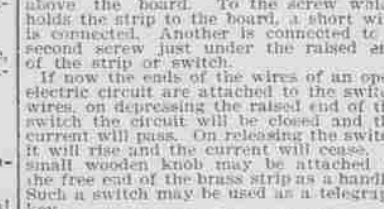
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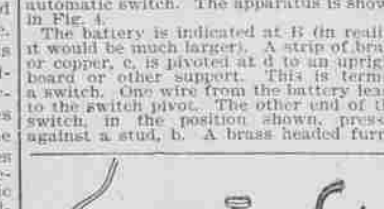
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